NEW MUSIC EDUCATION IN FLORIDA ELEMENTARY SCHOOLS

RUTH M. DANIEL

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Florida Southern College

NEW MUSIC EDUCATION IN FLORIDA ELEMENTARY SCHOOLS

by

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Written Under the Direction of
Professor Donald A. Thompson

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Adviser

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Date

The undersigned members of the reading committee of Ruth M. Daniel have examined her project, New Music Education in Florida Elementary Schools, and recommend its acceptance.

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Representatives of the
Graduate Committee

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Date of Submission to the
Chairman of the Graduate
Committee

FOREWORD

In the spring of 1948 the Florida State Department of Education invited the writer, several other music supervisors, principals, and teachers to work on Bulletin No. 40, Music Education in the Elementary School. This committee met at Florida State University and worked together from June 14 to July 22 under the direction of Dr. W. L. Housewright, Associate Professor of Music Education, Florida State University, Mrs. Marjorie Morrison Moylan, State Department of Education, and A. J. Stevens, State Department of Education.

This bulletin production workshop was the outgrowth of requests from a large group of classroom teachers who teach music to their own classes. They had said that they were in need of a realistic theory and practice in music education. These teachers did not need or desire detailed lesson plans but the need as expressed was an understanding of basic principles which would aid them in their own practices. They were seeking guidance in thinking out ways of making music an integral part of the whole educative process rather than an isolated subject taught without relationship to the rest of the curriculum. Bulletin No. 40 when published will contain much of what to teach and how to teach it but the purpose will be to give aid and furnish guidance to teachers, supervisors, and principals in thinking out for

themselves appropriate teaching practices. The ideal being the independent teacher who can think in terms of principles in music education. The arrangement of the content and the sections as a whole were planned as an answer to a questionnaire sent out by the director, the consultants, and the State Department, to teachers, supervisors, and principals.

While it is impossible to present a detailed report of the changes and modifications which have brought about new trends in elementary music education in Florida, it is the purpose of this present report to present the common philosophy of the committee and to establish the general frame work for a program of elementary music education in Florida schools.

Members of the committee were: Jennie A. Coleman, Punta Gorda, Mrs. Ruth M. Daniel, Plant City, Martha Carolyn Day, St. Augustine, Martha Lucile Hart, Mayo, Mrs. Hortense W. Ingersoll, Maccleny, Mrs. Mamie Ruth Morrison, DeFuniak Springs, Carolyn Troupe Oxford, Tallahassee, Robert Ward Russell, Carrabelle, Florence R. Stumpf, Tampa, Mrs. Marian B. Thomas, Lockhart, Mrs. Lacy Bell Wasson, Miami, and Jewel J. Wise, Jasper.

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CHAPTER I

POINT OF VIEW

Helping children to live and learn should be the heart of education. We teach them the basic subjects to the end that there is little time to evaluate what experiences and influences are developing personality, strengthening character, and building the backlog of ideals that is so necessary for complete living.[1]

In the past few years there has emerged a new concept of elementary education. Some people think that the whole curriculum of elementary education should consist of large fields, such as language arts and social studies, and others regard the curriculum as centers of interest or streams of learning. This new philosophy has not greatly affected the actual teaching in the classrooms of our schools but it is beginning to influence all of our thinking and our planning. As a result we expect children to leave school with not merely a store of knowledge but with certain attitudes and a new sense of values that will make that knowledge function.

So many factors have contributed to our rapidly changing world that all thoughtful people are searching and

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1. Editorial in The Resourceful Teacher, Research Service Bulletin. New York: Silver Burdett Company, Vol. 1, No. 4, March, 1947, p. 2.

hoping for some steadying influence, some vision to guide education into those channels which will produce this knowledge, these attitudes, and this sense of values. These people are worried about the children in our schools and they look at them with critical eyes. They do not behave as they should; they do not learn very much; they cannot hold jobs; they are unstable; they are not physically fit; they are not learning to be good citizens; their spiritual and emotional lives have been neglected.[2] These and many more criticisms are being hurled at the schools of today. But who hears these same people, anxious people, say much about the adjustment of the inner life of the child with the outer life of living?[3]

It follows, then, that school people are expected to turn out a much improved model of young America. They do their best. They rack their brains about what to teach and how to teach it, and come up with many fine theories, of which one of the best is providing for the continuous growth and development of the child - physically, intellectually, socially, and spiritually. There are an increasing number of people

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2. William F. Russell, "What Do We Want From Our Schools," Redbook Magazine, Vol. 90, No. 6 (April, 1948), pp. 40-42.

3. Lillian Baldwin, "Education and the Integrated Personality," Music Education Journal, Vol. XXXIV, No. 3 (January, 1948), p. 18.

who believe that this growth and development should be conceived as ". . . the integration of the pupil with his social group and at the same time integration within himself as an individual."[4]

According to these views, a body of subject matter in music need not be organized as a part of the curriculum of the elementary school. Rather, have in mind values which should be the outcomes of music education. These values are interests, meanings, conceptions, habits, skills, and attitudes which shape lives and open up avenues of fulfillment.

As implied in the above, a body of knowledge and skills in music does not necessarily foster the musical growth of the child or make of him a better integrated personality. The child needs knowledge, for it is impersonal and exact, and nothing can take the place of it. But it does not always satisfy aesthetic longings and emotions. "After all it is not so much what we know but how we feel about what we know that determines what we do."[5]

Music a Stabilizing Influence

The main point of this is, what can the music program

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4. Ibid.

5. Lillian Baldwin, "Education and the Integrated Personality" p. 18.

do toward a better integration of knowing and feeling? Many are beginning to believe that it begins with the attitudes of parents, teachers, and administrators. They need to take stock of themselves on the question of emotional and spiritual values.

Better use can be made of music and the other arts in our schools. They can be used to stimulate young people to share the finest thoughts and feelings of man. Not only the arts can do this but there are aesthetic values in all subjects, the natural sciences, social studies. In fact the whole curriculum can contribute to finer thoughts and to a satisfying emotional life.

Children and Music

To children music is never an isolated thing but always a part of life. In this way what children learn becomes a part of them. It deeply penetrates and changes them. Innate good attitudes can be destroyed, however, by lack of enthusiasm, lack of sympathetic understanding, too critical an attitude on the part of the teacher, and by imposing unnatural music learning before they are ready or receptive.

Mental growth is impossible without subject matter, but it must be treated as a means by which the human mind is nourished and made to grow. The materials for curriculum making should be from the child to the culture as well as from the culture to the child. Our heritage is rich and

abundant in musical expression, songs, dances, symphonies, operas, and many other musical areas. The needs of the child should lead into an exploration of that culture.

Standards should vary according to the locality, should be flexible and individual in nature. The important thing is to measure up to one's best. There are certain growth patterns that should be recognized in determining the child's musical expression, but sequence for or an organization and choice of materials must be decided upon as we experience with him and discover what he is ready to learn.

> A little child is probably the only human being who brings a completely natural response to aesthetic experience. . . . Extrinsic material is the knowledge about music that helps the individual center his interest in the art and ultimately to give depth and background to musical experience, but it is never to be the chief aim of education. Rather, intrinsic values of music itself are the final goals of good teaching. These intrinsic properties are many, including such qualities as tone quality, rhythmic energy, emotional power, and an intelligent grasp of musical structure.[6]

For this reason there must be depth and meaning to the activities carried on by the child.

The child is naturally musical, yet when well meaning adults undertake to bring music to children, the music becomes equivalent to singing a few dull songs, learning the

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6. James S. McConathy, New Music Horizons Accompaniments for Book 2. p. v.

notation, and very little else.

> There are still schools which regard music as a drill subject. There are teachers who believe that constant drilling is the means to perfection and separate grouping of singers and monotones makes for an effective music program. Consequently there are children who hate music. These may be the children most in need of the stabilizing influence of music experiences which guard a child from emotional strain.[7]

The day has long past when children must be classed as monotones and doomed to non-participation. The modern music program recognizes and makes provisions for all types of abilities. Children who have not developed singing voices participate joyously in the instrumental, the rhythmic, or the creative phase of the program.

Living and Sharing

This opportunity to share in the enjoyment of music is the due of every child; the social values gained from sharing are a definite part of the aims of education.

When music is brought to children as it should be, the lines of differentiation between singing, performing, listening, dancing, and creating will not be sharply defined. The point will always be to use and experience it naturally in all kinds of situations. The business of guidance in all

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7. The Resourceful Teacher, "Music Rounds Out the Child," Research Service Bulletin, Silver Burdett Company, Vol. 1, No. 4, 1947.

musical activities is not to impose arbitrary standards but to help the children in social situations where they may meet and mutually refresh, instruct, inspire, and encourage one another.[8]

To produce such situations: the children sing songs of merit which they love rather than songs selected for adult approval; spontaneous bodily movement and rhythmic dramatic play rather than stereotyped rhythms and singing games; appreciation of musical selections as an outgrowth of experimental study rather than appreciation of musical selections considered good for children; child-initiated rhythm band activities as an experimentation with instruments and voice rather than rhythm band activities patterned largely by the teacher.

If music is to be a genuine aesthetic experience for children, they must have a larger share in producing it. Many kinds of tone producing media should be available - drums, home-made xylophones, marimbas, bells, water glasses, song flutes, and tonettes. With these the children should be encouraged to experiment in any way either to make music individually or in groups. Later the piano, clarinet, violin, or trumpet can be explained and played by the children.

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8. James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching. p. 376.

There should be much of this informal doing and experiencing long before formal lessons are begun.

Given an environment conducive to using initiative, children will experiment freely and interchangeably with rhythms, songs and chants, instruments, dances, listening, and creative work.

Place of Music in the School

The aims and purposes of music education are identical with the aims of general education. Music is an essential part of the curriculum and should be evaluated in terms of its service to the total school program.

Music in the general school curriculum is designed to serve all children. It shifts from music as something outside and apart from children to music as a continuing classroom subject. Its influence upon civilization and culture and as a social institution makes it a vital and necessary part of the common education of all people.

School music must extend out into children's activities and community activities in such a way as to blend these into real life activities. The only basis a child has for developing attitudes and forming habits is his experience. Then his musical experience should be rich and varied, thus fusing and coordinating music into real life.

It is the teacher's responsibility to awaken within each child an awareness of his worth and capacity to grow and

contribute musically. The classroom teacher who through her association with the child knows him best is the logical person to nuture this growth. There are teachers who are not sufficiently qualified in music to carry this responsibility. They should seek the help and guidance of experienced teachers and supervisors.

The guidance and planning of work within the school system should be cooperative and contain many suggestions which have originated with classroom teachers.

CHAPTER II

ADMINISTRATION AND SUPERVISION

The purpose of administration is to provide effective educational opportunities for children. The chief function, then, of the administrator is to get the entire personnel of the school to think of education in terms of what it is doing to help the child adjust to life. The real administrator is not a policeman who uses his authority as head of the school to impose and enforce certain cut-and-dried regulations; nor is he a judge to see that law and order are maintained. Rather, he is the person who is able to coordinate the efforts of the entire personnel toward making the school an environment in which the child may experience real growth.

The county superintendent is to the county school program what the supervising principal is to the local school. The superintendent is familiar with the needs of the school system as a whole and works with the principals and supervisors in seeing that the curriculum meets the needs of the children and that necessary equipment is provided for carrying out a worthwhile program. The superintendent submits an annual budget, plans for transportation, and recommends personnel to the board.

Each school reflects the personality of its principal. Whether or not his school is a success depends largely upon his ability as a leader. Because of his ability, he

is chosen to administer the instructional program of the school. It is his duty to lead in planning an effective program for the children, the school, and the community. If he is aware of the need for improvement within his school, he will invite and consider suggestions from members of his faculty. The school must be a functioning democracy. If the teachers see that their contributions are recognized and evaluated, they will be anxious to assist in making the total program a success.

Every area should be represented if we are to plan effectively at the county level. Many counties organize a planning council made up of administrators, elementary and secondary teachers of both large and small schools. While it is not necessary that all members of this council be graduates of music or hold special certificates in music, it is essential that they possess a clear understanding of the place of music in the total program and that they be chosen by their respective faculties. If there is not a trained music teacher in the system, it might be well to select some person in the community who is well versed in music and interested in the school program to work with the council. This council should develop general policies in respect to in-service training of teachers, music festivals, and other such activities.

Since music is definitely a part of a child's education, the classroom teacher should develop and initiate the music program within her own classroom. "Every teacher can give her pupils many worthwhile music experiences."[1] At the same time she can carry out a more effective program with the help and guidance of a music supervisor.

It is desirable for each county to have a full time music supervisor. However, at present there are several types of music situations in the state. Some counties have music supervisors, some have itinerant music teachers who serve several schools, some have special music teachers within a particular school, and some have no music specialists to help the classroom teacher.

Supervisor-Teacher

The supervisor can help the classroom teacher gain confidence in her own ability by discovering what she has to offer to the program and beginning at this point. She should recognize the value of the teacher's effort and encourage her to originate new musical experiences. It is well for the teacher and supervisor to plan a long-range program to fit the teacher's own situation. The supervisor will welcome and

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1. Florida State Department of Education, A Guide to Teaching in the Primary Grades, Bulletin No. 46, October, 1944.

encourage initiative and originality on the part of the teacher. She realizes that the teacher knows the children, their backgrounds, and the situation better than any one else and is, therefore, the key to a successful program. A spirit of understanding and cooperation between these two workers will develop a "give-and-take" relationship, a sharing which will insure an atmosphere conducive to learning. In such a set-up the teacher will go to the supervisor and the supervisor will go to the teacher and thereby plan a better program.

We are far more concerned with what the program is doing for boys and girls than the precision and mastery of certain skills and techniques. Enjoyment of music is enhanced by growth in musical knowledge and skill, provided an adequate readiness program is in operation.

The Special Music Teacher

In a large school the special music teacher may give demonstration lessons and help the classroom teacher plan her program. She may actually teach all the music. She may be responsible for the secondary vocal groups and assembly programs and assist with the elementary program.

In a small school the special music teacher usually teaches all the music classes, helps to plan assembly programs, and is responsible for all the music in the school.

The classroom teacher gains in experience through observation of the music class, thereby being better able to integrate music with her other subjects.

Just as the quality of music in a band depends upon the cooperation and performance of each individual, the success of the total school program depends upon the cooperation and performance of each participant, whether he be a superintendent, a trustee, a board member, a principal, a supervisor, or a classroom teacher. One weak link in this great chain will weaken the whole structure.

Every administrator knows that the health of the children, the quality of learning, and the peace of mind of his teachers depend to a great extent upon how well the day has been planned. Since music permeates all the activities of the school and has a carry-over value in the home and community, regular music classes should be scheduled as an integral part of the whole curriculum. "It should be projected as a much-to-be-desired nine year basic stream, . . . to be followed by opportunities for three elective years."[2]

The program must be so well balanced that all areas are alloted adequate time. Too much time spent in any one field can lead to a dulling of interests and a neglect of

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2. Florida State Department of Education, Science, Health, and Home Living, Bulletin No. 29, November, 1948. (to be printed)

other important exercises. It must also provide for variety and contrast, a rhythm of activity and rest. Judgment must be used in following a schedule for many times an interesting activity will necessarily be continued a few minutes past the "clock time." The blind following of even a good schedule can result in many lost opportunities for learning.

Good scheduling should make provision for three different kinds of instruction: unit teaching direct teaching, and individual help.

If the person who teaches music, whether she be the classroom teacher or a music specialist, knows and loves music and understands children, she can generate an enthusiasm which will be contagious. The personal contact and personal element found in such a situation is rarely found elsewhere in the school. In such an environment a bond of sympathetic understanding is established between the pupils and music teacher which makes this teacher one of the key persons in a guidance program. Such a program involves cooperation between all teachers of a school, desirable relationships between parents and teachers, and good pupil-teacher rapport. Herein lies the responsibility of guiding children in behavior satisfactory to themselves and approved by the group. A good guidance program will help the pupils to adjust to the changing problems which they face as they progress through life.

CHAPTER III

GROWTH THROUGH SINGING

Singing is a basic activity of all children and makes use of a most natural instrument - the voice. It is a common form of expression of the child and an enjoyable activity for the adult.

In each group of children one finds a great variety of musical aptitudes and experiences. Some children can sing and respond to rhythm readily; others may have little or no musical background or may be apparently unmoved by music. The alert teacher will recognize these differences and will employ the most practical means of bringing musical pleasure and growth to the group as a whole. All children have had certain experiences and emotions which can form a common bond to be expressed in the joy of singing.

> The emphasis should not be upon conventional tone, or head voice, or a certain way of breathing, but upon saying something in the musical medium as appropriately and expressively as possible. . . . We can get children to sing and to sing beautifully by continually emphasizing expressive insight and refinement, and by helping the voice along here and there as opportunity seems to offer, and as our own best wishes and experience may suggest.[1]

Through sincere enthusiasm, by effective use of resources, and with a constant eye to the future as well as the present, the teacher has opportunities to foster in each

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1. James L. Mursell, Education for Musical Growth. p. 230.

child a desire to sing that will be maintained throughout life.

The Child Voice

The teacher should make every effort to help the child sing with a pleasing quality of voice and express the spirit of the words and music. Because of his physical make-up, the voice of the child is higher than that of the average adult. The voice of the primary child is best suited to songs within the range of the notes on the treble staff. As he grows older the range increases. The child will need help with his singing voice. He should produce tones of a quality that is natural, light, and free. It is not necessary that a teacher have extensive vocal training in order to do effective work with children.

Off-Pitch Singers

There are usually three types of singers in the average group: (1) those who can sing a melody correctly alone or with the group; (2) those who can sing the melody correctly with the group but do not sing accurately alone - the uncertain singers; and (3) those who cannot seem to get their voices away from some one tone and keep repeating it - the off-pitch singers.

Causes of Uncertain Singers

Some of the causes of uncertain singers are lack of musical experience, lack of physical coordination, lack

of concentration, lack of motivation, and defective hearing.[2]

Ways of Working with Off-Pitch Singers

When working with an off-pitch singer, the teacher may begin with a tone which the child can sing and show him how to prolong this tone on a vowel sound and produce a singing tone instead of a speaking tone. When he can do this successfully, move to higher tones, singing a long vowel each time. Call the child's name on various intervals having him answer "I'm here," using the same intervals. It is suggested that the grade teacher use this method occasionally for morning roll call. Use descending scale tones with the phrase "I'm here." A siren effect can be used on both an ascending and descending scale. A phrase from any familiar song can be used as a means of tone matching.

Most off-pitch voices are corrected by the end of the second year in school. However, if this is not the case, corrective measures should be continued. Additional ways of working with off-pitch singers may be found in all the primary manuals.

If the child with the off-pitch voice is singing too loudly, or if his voice keeps the other children of the

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2. Merle Laurence, "Vitamin "A" Deficiency and Its Relation to Hearing," Experimental Psychology, Vol. 29, 1941, p. 37. It was proved that a vitamin "A" free diet will produce deafness by affecting the eighth nerve and the labyrinth of the ear.

group from hearing the words and phrases of the song, the teacher should occasionally ask him to listen, particularly when she is introducing a new song. He should not be deprived of singing familiar songs with the rest of the group as long as he is exerting his best effort. The joy of singing in informal groups is a great asset to voice improvement.

When teaching new songs, developing tonal memory or appreciation is the specific objective a planned seating arrangement, placing the independent singers directly behind the off-pitch singers, is desirable. In this way the clearer tones will "sing through."

Posture, Breathing, Phrasing, Enunciation

As previously stated, singing is a natural expression of a child. The physical aspects of singing are essentially the same as in all everyday activities of the child. For this reason any work in the elementary school with posture, breathing, phrasing, enunciation, and pronunciation should be as simple and direct as possible. The teacher will be aware of the value of the proper execution of these technical phases but she must be careful not to destroy the spontaneity of the group by making them too conscious of these problems.

Good posture requires that the body be held in a natural, actively alert position, easily erect and self-supporting.

Correct breathing results in an expanding of the body at the waist rather than a lifting of the chest and shoulders.

Appropriate phrasing and interpretation are usually reached through the child's feeling for the text or mood of a song. A child can easily understand that a lullaby should be sung with smooth sustained tones, while the rollicking sea chantey would connote lively vigorous expression.

Clear enunciation and accurate pronunciation are as necessary to good singing as beautiful tone. Singing tones are produced on vowel sounds. Consonants give life and meaning to the words in singing as well as speaking.

Reading Readiness

In order for any type of learning to take place, there must be a readiness period in which the "stage is set." This is true regardless of the field of activity but it is particularly true in the field of music reading. Ordinarily we think of reading readiness in the primary grades but if we find a sixth grade student who has not had this training, we must provide whatever readiness is necessary for him to proceed with music reading.

In the early primary grades, the songs are learned by rote. The child is taught to note certain fundamental musical effects. He imitates what he hears as the teacher

sings the songs. As soon as a child is able to read from a book, he is ready to "look at" the songs. He observes what he sings and gradually he becomes so well acquainted with the book that he has some initiative in using it. Even after the books are open the child is, for a time, experiencing ear as well as eye observation. He recognizes tones as being high and low, long and short, loud and soft. He sees that tones move upward and downward by steps or by skips and that they may be repeated. He gets the flow of the music as rising or falling, fast or slow, gay or sad. He feels that some phrases are alike, some are nearly alike, and some are different. He learns to recognize the beats and measures and even acquires some concepts of pitch and rhythm as represented by the notes.

After the child has learned the song by rote, he is sometimes taught to sing it with a neutral syllable (loo or la) thus calling attention to the melody itself. Then he may sing the syllables by rote as an extra stanza. He learns to frame and sing note groups and sing tone groups, such as a tonic chord, neighboring tones, and scale-wise melody. Feeling the swing of the melody and tapping or clapping the beat of two-four, four-four, and three-four are important. Introduction of each new song should be a step forward in the readiness program.

As a child progresses in his growth in knowledge of general music structures, each successive step of his

learning will be a part of a logical development toward music reading as a definite activity.

Music Reading

The age old problem of reading music is the most controversial issue in the field of music education. The approach to this problem ranges all the way from the mechanistic teaching of music skills to an activity program of music for pure enjoyment alone with no emphasis on reading the score. Out of this controversy it is to be hoped will emerge the foundations for a new music education.

Reading of the score involves to some extent a habitual response pattern or repetition. The most approved method proceeds with a gradual induction into reading by singing from books songs already known. With the score before the eyes of the children musical meanings gradually are associated with the vocal sounds.

Phrase-wise reading then becomes the habit so that a glance at a tonal group here, a rhythmic pattern there, will lead the mind to grasp the whole meaning from the music.

After the children have developed a good background of rote-note songs, they will be ready to meet the challenge of notational problems with success. This ". . . problem of reading haunts all discussions of elementary music education."[3]

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3. James L. Mursell, Education for Musical Growth. p. 216.

There is no one best method of doing it. Workable methods in music education are a result of the same process of study and experience which underlie all other methods in teaching.

To set up a course of study or plan for teaching the many musical symbols without giving time and attention to developing musical experience is to risk either frustration or failure. One hesitates to approach the subject of children and music after seeing almost daily the struggles of children striving to hear what the teacher wants; anguishing over notes, scores, and beats to the measure, conforming to dictation in organized rhythms, and despairing over tones in singing. Then to hear that music is natural for children, music can be taught, if not with ease, then at least with inspiration, is enough to arouse courage and hope.[4]

Mursell[5] maintains that the ability to read music is attained by growth, that it is a developmental process rather than a mechanistic one. The mechanistic approach would be to teach the various symbols one by one, making as sure as possible that each was well learned before going on to the next, and being very careful that there would be only

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4. Frances Mayfarth, editor, "Children and Music," Bulletin, Association of Childhood Education, Washington, D. C., 1948.

5. James L. Mursell, Education for Musical Growth. p. 90.

one unknown thing before the pupil at one time. The developmental plan starts with an overview or guiding conception and refines it by picking out details for study anywhere in the piece at any time.

The same principles of synthesis, analysis, and synthesis is going on ". . . when the child is asked to discover in some new song which he has not heard, familiar motives or figures remembered and compared to those in a song he already knows: With the help of the teacher he can sing these familiar passages and the rest of the song is learned by rote."[6]

As the child acquires facility in independent reading - always in groups of notes and never in single isolated ones - his experience will be broadened until actual reading has been accomplished.

As in reading language, music is read best by those whose ears and memories are trained in that media. It is the same affair of transforming conventional visual symbols into sense.

The basis for learning to read music must be the desire to get the musical meaning and to express it in some way.

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6. R. J. Neil, "Music Reading," Music Educators Journal, March-April, 1944. p. 39.

Children in school should continue with singing ". . . and the score should be an unanalyzed visual whole which the children will eventually come to recognize as expressing musical meaning as a whole."[7] Singing the songs with the music in front of their eyes, musical meanings pertaining to phrases become fixed provided there is wise guidance. The teacher with insight will move slowly until the children are able to take in an entire musical phrase in one or two rapid sweeps of the eye and at the same time sense the meaning. This new approach to the reading of music has a sound psychological basis ". . . as related to the span of perception, inference of meaning, eye-voice span, and speed in . . . apprehending meanings."[8] All of this has long been applied to linguistic learning.

Music Reading

The techniques used in teaching music reading are largely those of teaching the reading of language.[9] If teachers want to acquire this technique they must: (1) learn to train pupils to look for and notice musical meanings

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7. B. Marian Brooks and Harry A. Brown, Music in the Elementary School. p. 79.

8. Ibid., p. 80.

9. Ibid., p. 55.

in the score, the way music should sound and feel; (2) insist that pupils keep going in spite of trivial mistakes, that they do not delay long at any point but keep traveling forward along the line of the staff to develop a specific motor capacity; and (3) acquire the habit of phrase-wise[10] reading so that a glance at a tonal group here, a rhythmic pattern there, will lead the mind to grasp the whole meaning of the music.

A Procedure

This suggested procedure may be used when the song is being read for the first time at about the third year or early intermediate level:

Ask the pupils to locate do or tell them where it is located. (The right hand sharp is ti; the right hand flat is fa.) Determine the measure beat. Sound do on the pitch pipe. Have the pupils sing the tonic chord figure and locate it on the staff. At the signal to sing, have the pupils beat time steadily while singing the song with syllables. If the same mistake is made twice, drill on the board for a short time. If the mistake is in tone, it might be well to write the scale on the board in the same key as the song you are reading and point slowly to the tones in question. If the mistake is in rhythm, step the note values or have the class

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10. James L. Mursell, Human Values in Music Education. p. 58.

practice a segment of the scale in that particular rhythm. Be sure they understand the problem. Have the group try again. This time ask them to sing the whole song with syllables and then, without directions, sing the words while remembering how it sounded with syllables and, last, sing the song with words as expressively as possible.

The teacher should not have her eyes on the book but on the pupils when teaching. It is not the song that is taught. It is the children.

Part Singing

When sight reading in parts, the whole class may sound the tones for the first singers, then proceed as above. It is the memory, ear, and eye of the pupil which are being trained.[11] Ample opportunity must be given for him to develop initiative in using these powers.

Rounds are the simplest introduction to two-part singing. If a fourth grade child has had a thorough readiness program, he should begin to sing rounds. The class learns a round in unison and then the group sings the entire song twice while the teacher sings the other part. This is done several times until the class gets the two-part idea thoroughly in mind. The class should be divided into two

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11. The World of Music, Teachers' Manual for Music Teaching in Intermediate Grades. p. 73.

parts, half the class singing one part and the rest singing the other while the teacher listens. The song should not drag and the tone quality should be light and sweet. Each group should always be able to hear the tones of the other group so that the two parts blend. After teaching rounds, the class is ready for harmonizing in two parts on sustained tones of sixths and thirds. It is well to have the children alternate on high and low parts in order to develop not only the entire range of the pupils' voices but independence in part singing as well.[12] If the songs are easy, they may read all parts of a part song at the same time, separating only to practice weak spots.[13] It is not necessary to have the pupils learn both parts of the same song. They should alternate on different pieces. However, when three-part music is used (usually in the sixth year) the parts should not be interchanged as the voices at this age should be classified and sing the part for which they are best fitted.[14] If all parts cannot be read simultaneously, the low part should be studied first in a difficult new song. If two-part singing is continued in the sixth grade place the lowest voices on the low

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12. James S. McConathy, et al, New Music Horizons Book 6. p. 227.

13. Karl Wilson Gehrkens, Music in the Grade School. p. 82.

14. The World of Music, Teachers' Manual for Music Teaching in Intermediate Grades. p. 16.

part. Since some voices mature early, care should be taken to avoid assigning the low voices to soprano parts.

Voice Classification (Testing Voices)

In most sixth grades the pupils' voices naturally divide into soprano, second soprano, alto (girls), and alto-tenor (boys). Indeed, there are a few real basses.

One way to achieve good part singing in this group is to test each voice individually.[15] Use a piano, if possible, instead of a pitch pipe. The class sings the scale from G above middle C to G above the staff. The pupils hold the last tone until the teacher can listen to each individual. The pupils should be cautioned to stop singing when they reach a tone which is too high for them. Now have them sing this without the piano, lightly and quickly, using the syllables. The teacher should move among the pupils and name the first, second, and third (soprano, second soprano, and alto). If she is not sure of the voices, they should be tested individually. As each pupil sings, the teacher watches the face and throat for evidence of strain. If the quality of voice is light and the pupils can hold G easily, the voice is soprano. If the voice range easily reaches E, fourth space, then the voice is second soprano. If a young boy's voice is

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15. Lilla Belle Pitts, Music Integration in the Junior High School. pp. 7-18.

doubtful, place him temporarily in second soprano. Now have all those who cannot sing high G, sing down the scale nearly two octaves to A below middle C and hold it. The voices that have a rich broad quality and can sing A easily are the altos.

If a boy can sing down to F or E below middle C and can reach D or E above middle C, he has a changing voice and should be assigned to the alto part and encouraged to sing as many notes as he can sing easily. He is an alto-tenor. If there is a suspected bass voice in the class, play the scale beginning with G below middle C down to G (first line of bass staff). Play slowly and with full tone and have the boy sing loudly. His voice is big and should be used that way.

The Elementary School Chorus

After part singing has been introduced, choral singing naturally follows. The only requirement for membership in the chorus is the ability to sing. Its main characteristic is common participation by many individuals. The two most important values are experiences in singing good music from which arises appreciation and social cooperation.[16] The sense of cooperation develops when pupils join together for a common purpose.

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16. B. Marian Brooks and Harry A. Brown, Music Education in the Elementary School. p. 109.

There is no reason for organizing a chorus unless appreciation as exhibited in good taste can emerge. Appreciation[17] in music is an emotional reaction to something just as in literature, painting, sculpture, and other forms of art feelings are aroused which have aesthetic values. Good music is enjoyed and discrimination and taste result from well organized choral group activities.

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17. Ibid., p. 110.

CHAPTER IV

GROWTH THROUGH RHYTHMIC EXPERIENCES

Rhythm is the heart beat of music. It is that element which brings music to life. It accounts for movement and underlies mood in every creative activity. Rhythm is the basis for the excitement in a spirited song. In a quiet song it is the steady pulse which pushes to a climax.

Since rhythm is the most fundamental element of music, teachers must use every means to develop awareness of and response to it. Rhythmic activities such as stepping, skipping, playing rhythmic games and learning folk dances result in improved coordination of mind and body.

To many children, rhythmic experience constitutes the most appealing phase of the music program. Because of this motivation, it is one activity with which any teacher can have success.

A child's rhythmic activities involving the fundamental movements of the arms, legs, and trunk form his first definite awareness of rhythm in music. These activities are walking, running, skipping, hopping, jumping, swaying and swinging, bending and stretching, rising and falling. Care should be taken that at first these activities are combined with the spirit of imaginative play of young children, otherwise they may become an abstract drill. The best motor responses frequently come after the child is familiar with the music.

The Land of Make-Believe is a natural introduction to a rhythmic program. For example, children may pretend to be fairies, ducks, rabbits, elephants, giants, birds, trees, baseball players, and clowns. Opportunities for these experiences arise in many of the rote songs learned in the primary grades. Two examples are:

"See Saw Margery Daw," a nursery rhyme. The children pretend to be see-saws, keeping the trunk of the body erect and arms moving up and down.

"My Pony" from New Music Horizons, Book 1. The children trot like circus ponies.

Each child acts or pretends as he feels. Individual expression is most desirable. Always encourage any glimmer of originality. Make rhythmic experiences happy and attempt to elicit a response from each child.

At first many children are unable to fit their individual movements to music, but these children are encouraged and helped if the teacher finds the child's natural rhythm. The following illustration is an example of what may be done:

Johnny has never been able to walk in time with the music as do the other children. An alert teacher can help him by handling the situation like this: "Johnny has a different walk. I'm going to ask him to walk alone. After he begins, I'll play music to fit his walk. At the signal you may join him." In this way Johnny is helped to feel the

rhythm and since he has known success will, in all events, be more responsive to rhythm.

While the ability to play the piano, or a good collection of recordings, is a great help to the teacher, they are by no means an absolute necessity to the effectiveness of her teaching. Bells, triangles, drums, tambourines, or other percussion instruments may be used. Playing these instruments provides opportunity for the children to produce the music while others respond to it with movement. Some of the fundamental movements at primary level are:

1. Walking

   Use easy swinging movements (without stiffness or self-consciousness)
   Vary rate of speed
   Pretend to be toy soldiers or real soldiers marching

2. Running

   Run with light and springy steps, arms swinging freely
   Run like a track man, tiptoe like fairies

3. Skipping

   Swing arms naturally at sides, skipping light and high
   If children have difficulty in skipping, hop on same foot very slowly at first

4. Trotting

   Use high knee action
   Trot like circus ponies or horses at a horse show

5. Galloping

Lope with free and vigorous rhythm
The chief characteristic of the gallop is that one foot remains in front all the time and it has a marked unevenness of timing and intensity

Further fundamental movements may be developed by stepping long and short notes, an illustration in four-four rhythm, for example:

The king and queen accompanied by the prince and princess, page boys, and the dog go for a walk in the garden. The king and queen walk majestically, taking a step on each whole note. The young prince and princess walk a little faster taking a step on each half note. The little page boys take shorter steps to quarter notes. The dog runs gaily along with the royal party to eighth notes.

Children may vary this impersonation by playing different instruments while the characters walk - clapping hands to beats, accents, and words; tapping with fingers; or using hands with strokes for beats.

Fundamental movements are used throughout the primary grades. In the second or third year children may step and clap note values, accents, and words while looking at the music. This is a phase of the reading readiness program. Quarter notes are expressed simply by walking, step on each beat; half notes by stepping on beat one and bending both knees on beat two; whole notes by stepping on beat one,

pointing to the front on beat two, pointing to the side on beat three, and pointing to the heel on beat four; eighth notes by running lightly on toes, taking a step on each note. Rests are a pause and may be indicated by some rhythmic motion of the hand.

In the intermediate grade the children continue to clap and step note values and learn to recognize the meaning of rhythmic symbols and notation. The fundamental movements become parts of the dances and singing games and social dances. The gallop leads into the polka step and the run and hop into a step of the schottische.

Singing Games

Singing games are standard games handed down from generations. Like the old ballads and dances, they have become somewhat changed in the process. "All peoples have these childhood games, and they offer an extraordinarily happy introduction to the manners, customs, and cultures of the nations and races of the world."[1]

The words, melodies, and actions in singing games are usually very simple. They can be learned easily and they make a strong appeal to children because they mean activity and jolly music.

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1. James S. McConathy, et al, New Music Horizons Primary Manual. p. 13.

The educational value of games involving mental and physical effort can be quickly recognized but teachers are slow to see the values of the simple social games. "London Bridge," and "Three Dukes" include the social element of choosing and mean much to a little child. Beginners are often timid about taking part in the formal music program. These same children cannot resist the fun of singing games. Such participation has a carry-over value to the entire school program. Probably the favorite game of all primary children is "The Farmer in the Dell." Another version of the same song is "The Farmer Plants His Seeds."

The farmer plants his seed,
The wind begins to blow,
The rain begins to fall,
The sun begins to shine,
The seeds begin to grow,
The farmer cuts the grain,
He binds it into sheaves
And now the harvest's in.

Singing games of the primary grades lead naturally into the folk dances of the intermediate grades.

Folk Dancing

What clearer insight can we have into the lives of a people than through their folk songs and dances? Dancing and singing are such deep rooted human impulses and are so close to the lives of the people that the natural tendency has been for each country to develop its own characteristic folk music.

The joyous group participation in folk dances can be an invaluable socializing influence among children as well as adults. Everyone has seen complete strangers make the transition into friendliness through simple, get-acquainted dances, or a timid musically unimpressed child become an enthusiastic participant in a gay folk dance. Can one listen to the merry music long without an urge to tap his foot to the lively rhythms? How much simpler it becomes to discuss rhymthmic patterns after one has skipped, clapped, or danced these patterns. The accented one of two-four time becomes clear to the child after he has lived the step-hop of the Bleking Dance. Much can be understood about music form and mood. Some skills and symbols can be learned through the various techniques found in folk dances.

Teaching the Folk Dance

Since folk dances are the expressions of the spontaneous, gregarious nature of a people, their interpretations should likewise be joyous and spontaneous. Because of this there are various ways of teaching folk dances - teacher demonstration, child demonstration, or creative interpretation.

Before the dance is begun, the children should become thoroughly familiar with the music. Sometimes it is best for the children to assemble informally, perhaps in two's or

three's, as the teacher describes and demonstrates the first dance step. This should be done several times while the children clap or tap the rhythm. If the dance calls for a step on each accent, allow all of the children to try it in order to discover difficulties. A few children will do well, others will be confused. Confidence can be built up and basic steps can be established by creative discussion, explanation, and active participation. Dances that employ steps learned in earlier experiences in singing games should be used.

In the beginning the children try the steps without any accompaniment. There may be much confused movement as each child tries to solve the problem for himself. There will be questions and suggestions from the group. Two or more children who seem to have the idea may be asked to demonstrate. The whole class then will probably be ready for the accompaniment. Piano accompaniment, victrola, or other instruments help to develop a coordinated performance and, if the steps are well established, the children will be able to follow the music.

The entire activity should be carried on in the spirit of fun. If too much emphasis is placed on grace and accuracy, the dance loses its spirit of fun and becomes drudgery. The imaginative element and the joy of rhythmic self-expression must be retained.

Folk dances may easily be combined with physical education since there is a natural relationship between the two. Many schools find it advantageous to correlate these two activities. Folk dances appropriate for the intermediate grades can be found in the new series from almost every music publishing company. Some of these are:

Dance	Grade	Dance	Grade
Minuet	4-6	South American	5-6
Bolero	6	Philippine	5-6
Farandole	4	Danish	5-6
Waltz	4-6	Russian	5-6
Polka	4-6	Czech	5-6
Mazurka	4-6	Hawaiian	5-6
Gavotte	4-6	Mexican	5-6
Schottische	4-6	U.S. Types Longways	5-6
Dutch	4	Square	5-6
English Country	5-6	Circle	5-6
Quadrille	5-6	Indian	4-6
Virginia Reel	5-6	Grand March	5-6

CHAPTER V

LEARNING THROUGH LISTENING

Joyful intelligent listening is a varied experience affecting every phase of a child's activities. It involves hearing, emotion, active attention, and an effort to arrive at the meaning of what is heard.

Listening is the phase of music which has a large carry-over value into adult life. Listening is an art - the art of the consumer. The field of music would be less meaningful without the host of consumers[1] who make production possible through their support of concert series programs and radio programs.

There are many ways of listening to music. They range all the way from listening for relaxation and enjoyment to appreciation and an enlarged understanding. Music for relaxation and enjoyment may be nothing more than a pleasant sound in the ears or an accompaniment to day-dreams. Appreciation and enlarged understanding imply the ability to enter freely into rhythmic interpretation and to follow the mood or story of the music.

This growing awareness to music through listening provides a basis for developing discrimination and creative-

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1. Lillian L. Baldwin, "Music Appreciation," Music Educators Journal, Vol. XXV, No. 2, October, 1948. p. 30.

ness. Discriminative listening is brought about through imagination, habit, experiences, and education. Creative listening gives every child the opportunity of participating[2] equally in the music program. It is likely that the child will be so stirred by the music that he will forget himself and trip like a fairy or fly like a bird. It is in this way that each interprets the musical thought for himself.

What to Listen For

To have permanent value a listening lesson should consist of some of the following elements:

Melodic appeal

Rhythmic appeal

Mood

Form

Meter

Nationality

Listening begins with the child's first school experience and is built around the singing lesson. He listens to himself, his classmates, his teacher, instruments, recordings, artists, and the world about him. Children gain much from listening to each other, to high and low tones, to loud and

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2. Mark C. Schinnerer, "Producers and Consumers of Music," Music Educators Journal, Vol. XXXIV, No. 5, April-May, 1948. p. 25.

soft tones, and to sweet and beautiful tones. Listening is used to help off-pitch singers in finding their voices, in learning new songs, and in improving tone quality. Although listening is a basic factor in singing, singing in turn is a real contribution to listening.

By listening to their own performances and that of others, children develop a certain amount of musicianship. This is not enough. It is very important that they become more alive to music. An opportunity must be given the child to hear music beyond his ability to perform. It should be of a quality representing the best in musical literature.

The Child's Reaction to Music

To realize how close children are to music, one has only to watch their reactions as they listen intently to music.

Since little children naturally express themselves by physical activity, there should be little restriction in the response to listening. This rhythmic interpretation can also result in quiet listening as the child notices the difference between a march and a lullaby. The contrast of major and minor usually brings a change in response. By hearing a number of selections expressing one idea, the child becomes aware of the power of music to express mood as well as various phases of his imaginative life. As the child grows older, his listening becomes more aesthetic.

Suggested Activities

After listening to descriptive music, children enjoy illustrating or expressing their imaginative ideas with crayon.

The children might enjoy dramatizing the music they have just heard.

A third activity is to let the children write or tell a story suggested by music. Danse Macabre by Saint Saens is excellent for this purpose.

Suggestions for the Teacher

The teacher must believe in the ability of her group and inspire them with confidence in themselves. To do this, she should not necessarily be bound by a restricted list of material made in advance and considered suitable for grades two or six; however, there should be a wealth of material to use on all sorts of occasions and for many purposes.

She will read diligently in order to bring to the class incidents and experiences connected with the composers, operas, or instruments being studied.

It is essential in any listening program for the teacher to act as guide and counselor in developing an understanding of the music children hear. The skillful teacher will foster thinking on the part of the children by pictures, questions, and stories to stimulate creative imagination when

there is no real experience on which to build.

The teacher should encourage self-expression in music through singing, playing instruments, rhythmics, dancing, and in the creation of melodies, rhythms, and harmonies. These activities require discrimination and careful listening and develop an understanding and appreciation of the music involved.

Radio in the School

The field of sound is a fascinating one. A radio can be of great value when programs are on the air regularly during school hours and when they can be received clearly.

All of us have a great deal to learn about the educational uses and values of radio. Certainly we, as professional educators, must learn to use rich resources of available radio programs and, reciprocally, radio producers must learn the enormous popular appeal of programs which have educative value[3] and significance.

Equipment

Adequate equipment must be available if an enriched listening program is to be developed. There should be a piano, a phonograph, a carefully selected library of records,

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3. Nellie Zetta Thompson, "Attrited and Attuned Ears," Music Educators Journal, Vol. XXXIV, No. 5. p. 34.

and a radio. There should be recordings of songs for little folk and for older boys and girls, songs both familiar and new; recordings for physical expression, for form, and for mood; music which suggests a story; music in major and minor modes; music in which harmony is predominant; the orchestra with its instruments; voices both solo and ensembles; music of other lands; and, above all, music for music's own sake.

CHAPTER VI

PLAYING INSTRUMENTS

Instrumental music teaching in the public schools was unknown a generation ago but during the 1920's the movement to teach all instruments in classes got under way. ". . . and once started, nothing could stop it, for children like to play instruments when playing conditions are right; and parents like to have their children take instrumental lessons if the cost is not great. This is a highly effective combination, and nothing is likely to interfere with it."[1] - neither inflation nor depression.

The instrumental program has been in part an outgrowth of the change and psychological emphasis in the case of all teaching, which means that instead of having pupils spend a long time in preparing to do something before actually doing it they begin to do the thing immediately. Drill is more closely related to the whole and skill is put to practical use in real life situations.[2]

The setting of a musical project beginning with rhythm band, melody or rhythm orchestra, exploratory instru-

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1. Karl Wilson Gehrkens, Music in the Grade Schools. p. 181.
2. Ibid., p. 184.

mental band, standard instruments in various combinations for band or orchestra may have a great deal to do with gaining a new grasp of the meaning and significance of musical skill. This, Mr. Mursell calls the developmental approach[3] in which the young beginner has the same quality and kind of experience as the highly developed expert, the only difference being in degree.

The outcomes of the instrumental program in the elementary school should be, in general, a broader musical awareness, more active initiatives, keener discriminations, deeper insights, and more skills.

Teachers of instrumental music classes need psychology of the teacher-learning act. "Often the finest musicians are most ignorant in this respect, and in general the greatest success in class work of this kind has been achieved . . . by those who knew only a little about instruments but a great deal about handling children in groups."[4] These teachers understand that the children are not only learning to play music but are enjoying the social experience of doing things together, learning to follow a leader, acquiring habits of concentration, and building desirable traits of character.

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3. James L. Mursell, Education for Musical Growth. pp. 3-21.
4. Karl Wilson Gehrkens, Music in the Grade Schools. p. 181.

Most classroom teachers, given the proper materials, will find it within their ability to teach rhythm band, melody orchestra, and, in some cases, classes of tonettes, song flutes, and other simple instruments.

Rhythm Band

The rhythm band is used in the early years when children are at the manipulative stage of development. At this level they enjoy handling toys that make satisfying sounds. At this time they are beginning to learn to do things together and to defer to one another. This activity is as important in developing the social sense of children as it is in providing an outlet for rhythmic expression. "The rhythm band should come about only from gradual development and after a very modest beginning."[5] If introduced correctly and carried on purposefully, it will train children in the recognition of phrases, measure beats, rhythmic and dynamic contrasts.

An interesting way to introduce a rhythm band is to place a few of the simpler instruments in a center of interest corner of the room so that the children may pick them up and handle them during the activity period. Demonstrate their use, and then allow each child a turn to

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5. Theresa Armitage, et al, A Singing School Our First Music. p. 3.

manipulate them. Add a few instruments each week until each child has had a chance to learn how to use them. Then pass the instruments out some day and have the children sing a familiar song that is strong in rhythm, such as Here We Go Round the Mulberry Bush. Let them sing and play without direction - just as they feel it. Employ other rhythmic songs in this manner, always allowing freedom of expression.

Another day ask the children if some songs suggest using certain instruments more than others and let them choose the instruments which fit the song or part of the song. Another day play a familiar recording that has a decided rhythmic interest or play a rhythmic selection on the piano. This music may have been used previously for bodily rhythmics. Discuss what instrument might sound well in this phrase; what in that phrase. Distribute the instruments and try out some of these suggestions. Let the class decide whether the new arrangement adds or detracts from the music. In the early stages of rhythm band activity there is much freedom in playing and little playing from a score. Their ears and preferences should decide.

The next year more advanced music can be used and the score introduced. There are several methods used in score writing and arranging. If the method is simple, the children will begin to follow the score and read as they play. Later they can create some of their own scores with

the teacher always consulting the class while they are creating.

Instruments

What instruments shall we choose for this activity? How many instruments are necessary for a well balanced group?

Many manuals have good suggestions as to the number of instruments to use and how to balance them. Other suggestions may be found in advertising material on this subject. Untuned instruments are best as they are easier to manipulate. Glass or other breakable instruments should not be used for they do not permit freedom of rhythmic expression. Drums that can be beaten with the hand or with one large beater are preferred to the type that requires manipulation with two sticks. The most commonly used instruments are rhythm sticks, jingle sticks or clogs, tambourine, single rhythm bell, sleigh bells, triangle and beater, cymbals, tom tom with beater, tom drum with beater, snare boy, castanets, chime tube and mallet, sand block, and tone block with beater.

Sometimes toy instruments can be made in the manual arts department or during some creative activity other than the music lesson. This is not a musical experience in itself and should not be considered as taking the place of the music lesson. If such instruments are made, they must be of

suitable quality to produce a desirable tonal effect. Specific directions for making rhythm instruments are to be found in many books.

The Melody or Rhythm Orchestra

Haydn's Kindersymphonie was the first instance of a toy rhythm orchestra. In the public schools the children's orchestra is an outcome of the rhythm band. Beginning about the third year, the melody instruments replace many of those previously used in rhythm bands. Teachers sometimes develop this orchestra by using those pupils on melody instruments who have shown particular ability in rhythm band or music classes.

It is very important when selecting instruments to buy good ones. Some good instruments are the psaltery, zither, song flute, tonette, fluteophone, clarolet, fiddlette. Others should be selected for their trueness to pitch, quality of tone, and ease of playing.

It is of prime importance that the child relax and let all movements in playing be as smooth and as free as possible. Things the children learn to do are: read music, count time, understand balance of parts, when and where to use certain instruments, and where to use original ideas. In general they develop a certain amount of understanding, independence, and skill in solving problems and interpreting

the music which they have before them.

It is stimulating to use instruments suitable to the text and mood of a song. Drums help to accentuate the rhythm of a song, and maracas, tambourines, guiros, and claves help pupils to create rhythmic accompaniments. Cocoanut shells can be used to express the rhythm of horses' hooves by striking them on books or other flat surfaces. The autoharp is ideal for accompaniment as the pupil presses certain buttons to form the desired chords in songs that have simple harmony.

Harmonica Bands

The harmonica sometimes catches the interest of children and can be used for a time to stimulate musical learning. It offers some valuable training in learning to read the score or learning to play by ear and makes a nice accompaniment to folk songs. Many children enjoy the fun of playing the harmonica as a solo instrument. It seems to fulfill their need for musical experiences and for this reason should be considered as a part of child growth and development in music.

Exploratory Instruments

Since good band and orchestra instruments are expensive, it is unwise to recommend that parents invest in an instrument unless there is reasonable proof the child will

succeed in playing it. Although music aptitude tests are available, the results of these tests do not indicate work habits. For these reasons there has grown a demand for inexpensive instruments.

An exploratory instrument is an inexpensive, easy blowing, instrument that has been designed to eliminate embrouchure and fingering problems and is built specifically for the elementary child. These are produced under varying trade names such as song flute, tonette, saxette, flutophone, psaltery, zither.

An ideal time to start the preparatory instrumental classes is at the fourth grade level. They may be begun at any time in the intermediate grades. Group instruction is always preferable. These groups may be made up of students from a single classroom or students from several classrooms. Groups in excess of thirty in number are difficult to teach effectively. Classes should meet at least twice a week for thirty minute periods to keep up the interest and for any progress to be made. The recommended duration of preparatory instrumental classes is from four to six months.

At the end of the training period, interesting programs are often given for parents and student groups. After this training period the child should be ready for a regular band or orchestra instrument.

The Elementary Band or Orchestra

Criteria for selecting students to participate in instrumental groups should be satisfactory completion of a preparatory instrumental class, evidence of the student's scholastic ability and interest, evidence of satisfactory work habits.

There is usually no lack of interest or desire to play an instrument. Proper guidance and demonstration of instruments by advanced players are the means of creating this desire to play. Parents and teachers should make it possible for the children to acquire the necessary background by allowing them to hear good concerts; by calling their attention to passages in records, films, and radio programs; and by the use of audo-visual aids.

The organization and teaching of the elementary band or orchestra should be done by a qualified instrumental instructor. He must work closely with the administration. It is desirable that the classes be formed of players playing the same instruments. This allows the director to give his whole attention to the problems of one instrument. If this is impractical, the instructor can arrange the class so that at least the sections or families of instruments are separated into groups for instruction. If scheduling makes it necessary to have both beginners and advanced pupils in

the class more progress can be made by limiting the size of the class to ten or twelve.

It is not likely that in the average elementary school conditions will permit the formation of a band or orchestra in the real sense of the word. Lack of instrumentation and experienced players may prohibit this. It is possible, however, to organize the more advanced players into a mixed group or ensemble where they can begin to get valuable experience in reading, phrasing, following a director, and playing instrumental parts.

Piano Classes

Many children are interested in learning to play the piano. Class lessons in this instrument may be offered to any average student beginning with the second grade. Classes meeting in school time are generally favored, although some are conducted before or after school hours. Perhaps the most stabilized classes are those instructed by the music specialist employed by the school board. Since expensive pedagogical training for this instrument is essential, it is often preferable to conduct classes on a fee basis and invite a local piano teacher to come to the school and supply her with the equipment necessary. This teacher must cooperate with the principal and faculty in establishing the hours for the classes, whether they be held during

school time, before or after school, or all three.

When these classes have been taught efficiently, pupils enjoy piano study, and will play with more ease in school programs, assemblies, and classroom concerts.

CHAPTER VII

CREATIVE EXPERIENCES IN MUSIC

The day has arrived. The gong sounds. Nine innings to go. The air is filled with excitement - something is about to happen. The players are lined up anxious to "get going." Each player wants to make a hit every time he is at the bat. Nobody wants to strike out or be called out on bases. While each player is concerned with his own batting average, he is also interested in the work of the entire group. He knows that lack of cooperation, bickering, wrangling, or grand stand playing by one individual will not only lose the game but will "do something" to each individual. All the players want to make runs that add up to a fine score.

The batter is ready. He has watched the pitcher carefully and has decided exactly the swing to make to hit the ball so that he can fool the short stop and get safely home. Just as he swings, the manager dashes out and shouts "Wait, you are not holding your feet as I told you." The moment is lost; he was stopped while he was using his initiative to make a hit.

The game is going strong; minds are clicking; interest is at its highest pitch. Because of good playing and hard work, the game is not over at the usual time. There are still three innings to go. Baseball history is being written because of some new and unheard-of plays.

The manager rushes out and calls the game. "Now, we must put away our baseball equipment. It is 4:45 and we must go to our regular tennis practice. You know our schedule calls for tennis at exactly 4:45. Maybe we can take up where we left off and finish the game tomorrow."

We readily admit that such incidents as the above are preposterous and would never be permitted on a baseball diamond. But, go with me to a much more important field - the educational field - the classroom. We stimulate the child to act; then stop him when he really gets into the activity. We have become so deeply concerned with the way we want the thing done that we lose sight of what the activity is doing for the children. To us precision and perfection in the doing is more important than the big goal - child growth and development. We must always remember that, after all, the learning is theirs because of their experiences and not because they have been told by a teacher just what should be done. The manager in the ball game is not particularly interested in how the batter places his feet or how he holds the bat, but he is deeply interested in his making a run. If the batter employs a play that he "made up," he is commended for using his head. He has made a discovery; he has created a new play.

This is exactly what happens in any creative work:

the creator is stimulated from without[1] (something he has heard or seen or, possibly, something that has happened to him). A problem is set up by this stimulation and, then, there is an interplay of past experiences and the person's actual abilities to try to solve this problem in a manner satisfactory to himself.

As teachers, we should observe children at play and note, record, and encourage those things that lead them out. We should meet the children half way in their likes and dislikes and organize a program that stimulates and provides for creativity. At all times, we must teach them to make discoveries for themselves and to think independently. If they can learn to do these two things, they can find more than one way to solve a problem.

Creativity is not a new thing. It begins in infancy and permeates every activity of life. The bodily movements and cries of the new-born baby, though spontaneous and natural, are the beginnings of musical expression. The baby makes sounds - loud, low, shrill. In order for an activity to be creative, it need not be entirely new to the world. It may just be a different way to do an old activity, but it must be new to the creator. If a child's desire is coupled

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1. Hazel Nohavec Morgan, editor, Music Education Source Book. Music Educators National Conference, 1947. p. 131.

with a positive attitude and definite initiative, growth will follow. Creative learning should change the individual and help him meet new problems with a feeling of satisfaction.

The total program must be flexible in order to make sure that no worthwhile creative activity is stopped just because the clock time has arrived for another subject. Creative expression must flow naturally and sometimes slowly if it is not to be stifled. It cannot be forced; it must not be rushed. We should recognize and give value to every contribution, though some may be very poor. That tiny spark of creativeness must be fanned if it is ever to reach a flame. A kindly pat on the back gets far better results than a paddle applied elsewhere.

In creative music, as in every other creative work, we must allow for experimentation. If the child is allowed to work with instruments, he will surprise you what he discovers. He will learn much about tones; he will learn to make up patterns for accompaniment on drums; and he will learn to create simple melodies. For example, the teacher and the children need a simple little song for a Christmas play. They talk it over and decide what they want. The teacher has various ways for introducing or getting the first line, and together they work out something like this:

At Christmas time, we want some toys
To finish out our Christmas joys
And if we're good, Santa brings
Toys and fruit and many things.

More stanzas may be worked out if desired, and a simple melody may be made for it. The following procedure is one approach to original song-making. These steps assume that this is not the first experience of this kind which the group has had, since a couplet is better for beginning work of this kind.

1. Lead the children to discover that just as patterns are needed for making many things - dresses, model airplanes, houses - a pattern is needed for making a song.

2. Consider some of the things which a good song plan should include. Most of these will come from discussion by the children with the teacher offering suggestions.

(a) How many phrases does the poem have?

(b) What is the time pattern?

(c) What should the phrase pattern be? Where will the resting places come, and should the cadences be light or heavy?

(d) What is the mood of the song, happy, gay, fast, slow? Is a falling or rising melodic line most descriptive at a particular point?

3. How many phrases does the song have? A child marks the phrases on the board while the group reads the

verse. Others may make phrasing circles in the air while the group reads the verse. They find that the poem has four phrases.

At Christmas time, we want some toys

To finish out our Christmas joys

And if we're good, Santa brings

Toys and fruits and many things.

4. What is the time pattern? The group again reads the verse until it falls into a rhythmic swing. Then another child, or several if there is room, goes to the board and marks short strokes for the unaccented beats, longer strokes for the accented beats. From this step they find that the song is counted in fours and has eight measures. They also find that it does not begin on an accented beat. To help the children feel the movement of this rhythmic pattern, have them walk to it, clap to it, mark rhythm on the board while others mark phrases.

5. What is the phrase pattern? Where will the resting places come? Are the cadences light or heavy? (A cadence consists of the notes or chords which bring any part of a composition to a close.) In connection with this step, the children may discuss the phrase patterns of songs in

their textbooks. They find that there is usually some relationship between alternate phrases - one and three or two and four - sometimes in both. One and three are sometimes exactly alike, while two and four may be alike except for the cadence; for example, the second would have a semi-cadence and the fourth a final cadence. If this is not clear, think of the second phrase as not sounding finished and the fourth as coming to a complete end. Typical phrase patterns found in some adopted text are:

$A\ B\ A^1\ C$

$A\ B\ C\ B$

$A\ B\ A\ B^1$

The class may keep these patterns in mind as they proceed from here or they may decide upon a pattern. Part of this will be determined as they work with the phrases.

6. The mood of this particular poem is obviously established as happy and gay.

7. There are several ways of continuing the creative activity from here on. The teacher may play a good chord progression until the children are familiar with it. After this, they will be ready to hum a melody above the chords. There is an opportunity for both group and individual participation. When a satisfactory first phrase is selected, the notation may be written in syllables or numbers under the words or it may be placed on the staff.

Then the second phrase is added in the same manner, the children being aware that this phrase should be different from the first and should end on a semi-cadence.

The third phrase may be a repetition of the first. Assist the children in finding that there is a slight difference in the number of syllables in the third phrase which causes the last note to be longer. Likewise the fourth phrase may be a repetition of the second, except that in the last one the tune will move down to do instead of up to re. The same procedure would be used without the chord foundation.

Creative expression is an important part of the listening program. The child thinks as he listens to music. His imagination is stimulated and he is able to evaluate and get meaning from what he hears. It is then that listening is creative. Much creative work can be done in making instruments. Old buckets, tubs, or large cans can be converted into string instruments. Turn the tub bottom up. Make a small hole in the tub. Run a wire or string through the hole (string from a bass violin is good). Secure this by either tying a knot in the string or tying a stick on the end of the string. Fasten the upper end of the string to a cane or stick. This stick will rest against the flange of the tub. A notched yardstick will serve as a bow. The child places his foot on the tub to hold it firm. With his left hand, he moves the stick back and forth, thus giving tension or loose-

ness to the string as desired. He may pluck this with his hand or play it with the improvised bow.

For improvised wood wind instruments: place a tissue paper over an ordinary comb and hum into it (to imitate the tone of reed instruments); place varying amounts of water in similar bottles, blow into the bottle, and adjust the amount of water until you get the desired tone effects of do, mi, sol.

For improvised horns: select a piece of rubber tube or garden hose, fold over and tie, place a funnel at the end of the hose. A regular trumpet mouth-piece works nicely on the rubber tube. Something similar will work for a mouth-piece for the garden hose. If the player slings the hose around, he will get some weird effects. Interesting effects can be produced by blowing into a simple funnel, a cow horn, or a jug.

Homemade percussion instruments: pie tins for cymbals (strike together); graters; spoons (two in same hand) for castanet; horseshoes and nails; cocoanut (cut crosswise), strike together for sound effect; and glasses tuned with varying amounts of water.

Gather up the castaways in the kitchen and house and make up a band all your own. Piano accompaniment will add to the enjoyment. The children will thrill doing "Oh Where Has My Little Dog Gone" and other songs which have a

strong rhythmic appeal.

There is simply no end to creating in music. Many types of creative activities with directions are given in manuals which accompany our music textbooks. References for further study will be found at the close of this section.

Remember, you are the manager of a fine team. You may furnish all necessary materials; you may guide; you may encourage and work unceasingly; but you can make neither the hits nor the runs. The actual initiative and score must be made by the players (children). Be sure to mark down every run (contribution), and your team will hit the real score - child growth.

CHAPTER VIII

THE INTEGRATIVE INFLUENCE OF MUSIC

The doctrine of integration has disturbed the music teacher as well as the general teacher for a long time. At first it was simply a rearrangement or an addition to the music program. But later music was used to tie the other subjects together into units of study. This was done not because of subject matter but because of the word content of the songs.[1] In the beginning, the music program did not suffer but later there were times when music had no identity but only served as a means for binding the unit together.

The whole integrated curriculum presents a challenge to the music specialist. New plans must be made so that music will function in the lives of the children even better than before.

Educators have realized that any subject taught in isolation is a narrow and a serious weakness, and the fine arts must be fused together if they are to have educative value. Thus there has arisen the centers of interest or streams of learning curriculum and, because of its cultural significance, music lends itself to such a curriculum.

Mursell points out that, "We do not want to sell music down the river for the sake of social science, or to

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1. Frances Wright, Elementary Music Education. p. 181.

put on a song and dance to enliven some unit of economics. Still one wants to cooperate."[2] But this cooperation need not lead to integrating the identity out of music. An integrated project can be an asset if it fosters musical growth and awareness. Mursell goes on to say that everything depends upon the authentic musical value of the experience.

> For instance a certain third-grade had been studying the lives of famous personalities in the history of the United States. In connection with this they found out a great deal about Stephen Foster and his life and music. This presented an opportunity for learning and singing by ear a great many of his songs. The children made drawings to illustrate his songs and listened with keen delight to recordings of his music.[3]

An integrated curriculum often means only a fusion of subjects and not a process going on within the child. But if workers in the field of music education can approach this problem in such a way that there will be continuous, intelligent, and interactive adjustment in the child's environment, then the result will be a more integrated personality.[4]

> The child undergoes an expansion and a maturity of personality which constitutes integration when his experiences bring him happiness, joy, enthusiasm, satisfaction, and understanding of his natural and social environment.[5]

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2. James L. Mursell, Human Values in Music Education. p. 148.

3. Ibid., p. 273.

4. Harl R. Douglas, editor, The High School Curriculum. "Major Trends in Curriculum Construction," Edgar M. Draper, Chap. 9, p. 196.

5. B. Marian Brooks and Harry A. Brown, Music Education in the Elementary School. p. 246.

This means maturity of personality appropriate to his age.

How does music produce integration of personality? Words and tones of music express and arouse feeling in the child much as words and sentences of literature stimulate thought and feeling. Then, too, because of its character, music can create an atmosphere of joy or sadness and can inspire patriotic or religious zeal. In this connection Dewey[6] states that the response is personal and that the persons concerned are in some measure remade.

The preceding discussion leads to the question: How can music education in the elementary school be made to serve in producing an integrated personality? First, music is one means of introducing the child to real group-living through participation in assembly singing, folk dancing, festivals, and many other musical activities. The social value lies in the creation of a happy group feeling and in the opportunity for the child to share his experiences with other children. Second, music develops in the child a broader awareness, a keener discrimination, and a deeper insight. This awareness, discrimination, and insight helps to build the integrated personality.

It follows, then, that ways and means of producing

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6. John Dewey, Art As Experience. p. 158.

this desirable integrative process need to be brought to our attention.

Singing, playing, listening, creating, and dancing are the means of musical expression in the elementary school. "If the child expresses himself in a way different from any previous expression, he has created a new musical experience for himself. Not only has he created this experience, but there has been an interaction of the music, his self, and some stimulating force in his environment."[7] This may not be related to any other subject matter of the school, for music in this sense is only integrative within itself.

Music, however, should contribute to the rest of the educative program. It must reach out wherever it is appropriate in promoting growth and development. It can be made a part of experiences in reading, in playground activities, in art, and many other phases of the child's development. Earhart says that music should not be ". . . conceived as a knowledge of skills and techniques but as a quieting, integrating frame of thought and feeling in which clashing problems of earth are resolved and the spirit can become whole again."[8] If this takes place within the child rather

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7. B. Marian Brooks and Harry A. Brown, Music Education in the Elementary School. p. 250.

8. Will Earhart, "Is Music in Danger of Losing its Identity?" Yearbook of Music Educators National Conference, p. 355.

than in the mind of the teacher, it will become a meaningful integrative force in his life.

In making music a satisfying and enriching experience in the daily lives of the children, it becomes vital enough to function in their out-of-school activities. Therefore many opportunities for sharing these experiences with the community can be made. This sharing may be within the school or it may extend to appearances before luncheon clubs, churches, and other interested groups.

School festivals, operettas, and pageants are cooperative activities of the whole school and to some extent the community. This gives the parents and others in the community an opportunity to take pride in their schools and their young people, to hear samples of their work, and strongly tends to enlist their support for the whole educative program.

Then, if this concept of integration which is the interactive process, is to be understood, we as music educators must make curriculum revision our business too. We have to re-evaluate and re-interpret the function of music in the school.

Finally, we must be ever aware of the place of music in the total compass of culture and continue to seek for relationships which will unify musical experiences into a pattern for life in a changing world.

CHAPTER IX

SCHOOL-COMMUNITY RELATIONSHIPS

Consideration of a program of music education cannot safely omit the community which is served by the school. "Communities are keenly interested in their schools, and various movements to extend the size of school districts have often been vigorously opposed, even when the proposed changes had as their main objective the improvement and enrichment of the educational program."[1]

The exigencies of war resulted in loss of teachers, over-crowding, and changes in curriculum in the elementary schools of Florida. Despite these difficulties, ". . . the public schools were called on to provide community centers where manpower registration, rationing, Red Cross activities, civilian defense activities, scrap drives, etc., could be carried on."[2] Since the schools and communities proved to be equal to establishing this working relationship during an emergency, it seems logical to plan an effective music program that will utilize the many community resources. "There should be a reciprocal relationship between the music activities of the school and those of the community. Each

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1. Harl R. Douglas, The High School Curriculum. "Community Life as Curriculum" (Chapter 8 by S. E. Torsten Lund).

2. Ibid., p. 165.

has much to contribute from which the other may benefit.[3]

There should be much more participation of children in community musical activities. The music of the school and that of the community should be so blended that the aims and accomplishments of each is known to the other. "It is to be expected that the average parent will have little knowledge of school activities other than those in which his child participates."[4] For this reason the school should extend a hand to the community and bring it into the school. The school has a responsibility in discovering all kinds of possibilities for a closer tie-up between school music and the music with which the child comes in contact out of school.

In the past we have often overlooked the many valuable contributions which the community had to offer the school music program. Therefore the following are a few of the ways which may bring the community and the school closer together:

Local people who sing, play instruments, or dance may be invited to perform for the children.

Visiting artists may give a concert for the children.

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3. B. Marian Brooks and Harry A. Brown, Music Education in the Elementary School. p. 251.

4. Florida Bulletin 44, Elementary Education: Material on Point of View. Bureau of Educational Research, University of Florida.

Special programs of organ music may be arranged at the local churches.

Old instruments in the community, such as harpsichords, melodian, spinet, old violins, et cetera may be explained and demonstrated.

Many mothers may assist the teacher by playing accompaniments for songs, folk dances, and rhythm band.

Civic organizations, if they become interested in the music program of the school, will help sponsor the musical activities of the school by bringing artist series to the community.

Local junior and senior high schools have much to offer the elementary school by presenting concerts with choir, glee club, chorus, band, and orchestra.

Elementary children's choruses, choirs, operettas, cantatas, bands, orchestras, clubs, and festivals should be ready to assist the community at any time.

Many people of other nationalities living in the community may be invited to give programs of their folk songs and dances.

Wise use of the movies, public libraries, and the newspapers may be made in furthering musical growth.

Motion Pictures

Since many of our best motion picture producers have used standard compositions, scores from operas and

symphonies, and original scores of merit for a particular picture, the local theatre can contribute greatly to the school music program. The teacher may secure a listing of pictures which will enable her to prepare the students in advance by a discussion and study of the musical numbers before they actually see the motion picture on the screen. When the child comes to realize that music taught in the school is not something set apart but that it is closely related to the music that he hears in his favorite entertainment - the movies - his respect and appreciation of the school music program grows.

Public Libraries

Many teachers fail to realize that the public library has much to offer in materials for the musical growth of the children. Here we find stories of great musicians and composers, stories of operas, music recordings, picture collections of musicians, and books about instruments. If the music teacher or grade teachers will suggest to the librarian the type of music books that the children can and will read, the service will be worth much more.

Newspapers

Local newspapers are valuable for promoting and advertising the musical program of the school. Announcements of operettas, festivals, pageants, concert series or

special programs may be printed. Pictures of various groups and short descriptive reports can be used to good advantage.

School Music Programs

School music programs which children arrange and enjoy in school are those originating in the home room, the assembly program, concerts, festivals and pageants. They provide opportunities in which musical experiences may be shared. These programs, when performed for civic clubs, churches, Parent Teachers Associations, and other groups, take on the nature of real life situations.

There is a possibility that in this fusing and co-ordinating of school music with the community, the children may be exploited. Both the community and the school should be ever alert to prevent this. In some communities committees of parents, teachers, and other interested persons plan together on the basis of what the children are able to do with educational benefit to themselves. The whole implication of this planning is that school music carry over into the personal lives of the children.

Home Room Programs

Home room programs planned and prepared by the class with teacher guidance may be an outgrowth of the daily music and classroom activities. These programs may consist

of folk music, songs and dances, playing instruments and recordings, dramatizations, impersonations, and even little operettas created by the children. Frequently the children of a home room may wish to invite their parents or another class, thus giving the program the air of a special event.

Assembly Programs

Assembly programs planned by students and teachers should cover a wide range of activities; however, it is advisable to schedule these programs in the school calendar which is made up at the beginning of the year. Holidays, units of work, promotion days, birthdays, or any interesting experience which children wish to share may furnish material for assembly programs. Here is a splendid opportunity for friendly relations between public school and private music teachers. Their students make a fine contribution to the music program as soloists and accompanists.

Include some group singing in every assembly program. It helps to relieve the tension which the pupil may feel during the school day. He should be given this type of activity for the sheer pleasure and inspiration of singing with a large group. Then his response is voluntary and he sings because he thinks it is fun.

Thought and preparation for assembly singing is necessary for the program to move smoothly and speedily.

Much depends upon an enthusiastic director, a good accompanist, and an atmosphere of informality.

Songs to be used may be presented in the following ways: a good assembly song book, screen and song slides, and songs memorized in class or home room.

Festivals

The music festival has become a popular way of acquainting the community with the music accomplishments of the school. It includes many types of school activities which are outgrowths of musical experiences in the classroom. This is a fine opportunity for each child in the school to participate in some way.

The various activities of the music instructional program such as choral groups from all levels, school bands, orchestras, tonette groups, rhythm bands, and dancing groups lend themselves to the festival idea.

The festival can be presented in the form of a concert or a pageant planned around a central theme. One or two final group rehearsals will be necessary to prepare the pupils and get them accustomed to singing and playing together in a new situation.

All of the elementary schools in a city system may combine their musical groups for a concert or festival. Each school may contribute a special part of the program.

In order that the children will have the experience of massed concert performance, three or four selections may be learned by each group or school.

The music festival sometimes grows to such big proportions that it is impossible to present it indoors, preferable as this might be. Festivals in Florida may be held out-of-doors at almost any time during the year.

The Pageant

The pageant or musical play in an expanded form enlists the cooperative efforts of the whole school. It lends itself to the creative expression of large numbers of individuals. It can serve as a demonstration and culmination of the musical and integrated work of a whole year.

It should be planned by the entire faculty at least one year in advance, then practically all of the material used can be taken out of work normally covered during the progress of the school year.

Consider a pageant that was developed around the historical theme of American Freedom and the part music played in the history of our country. We can quickly see that America has sung from its beginnings in Europe and the early colonial period, through joys, defeats, sorrows, expansion, pioneer days, Indian wars, Revolutionary days, through the first World War, the depression, the last terrible conflict,

and even today. This theme offers superb opportunities for the integrated work of two or more schools.

This pageant was developed by two schools of approximately four hundred students each. The media by which the theme was carried out were living pictures, tableaus, and choral readers with a background of chorus and orchestral accompaniment.

Because of the long term planning and the functioning of continuing committees, the minds of the students were so conditioned that they were able to project themselves wholly into the spirit of the performance. There were no mass rehearsals, as each part was rehearsed as a separate unit either in regular classes or in the activity period.

Social science classes assisted in selecting the various tableaux. Groups of students interested in art planned and painted the scenic background. The mathematics classes made accurate measurements of stage properties, spacing, et cetera. The manual arts group with the help of their parents and teachers built any stage properties necessary. The science classes with the advice and cooperation of teacher-student committees set up the lighting system. The English classes sponsored all necessary public speaking and written dialogue. The costumes were planned by each group, and parents came to the school and made them. The

publicity committee, with the help of the office secretaries, made the mimeographed programs and, finally, every pupil in the school took home some advertising material and explained the program to their parents. Every class gained invaluable experience in the discovery and learning of significant music appropriate to the theme.

The problem of organization rested primarily upon the music supervisor who was ably assisted by the entire faculties of both schools and the community. A production of this kind must "click" from beginning to end for it is only under such guidance that a pageant may become a genuine educational and musical experience for both school and community.

Operetta

Many elementary teachers object to the operetta because they feel that the better operettas are too difficult for the elementary pupils and the time spent in preparation of an effective and interesting operetta outweighs the attending values to the child, that they do not provide for entire group participation and that they serve more to build up the prestige or the bank account of a school than they do to further growth in knowledge and appreciation of music.

With these objections in mind, we should plan simple operettas around the needs and abilities of children. Thus

an original operetta developed by the children and teacher in connection with a unit of work is the most valuable type. This creative activity should combine both dialogue and a repertoire of songs woven into an interesting plot.

For example, one sixth grade group developed an interesting operetta of Stephen Foster's life after their interest was aroused by a beautifully illustrated music book. They decided to build a unified program by dramatization of characters portrayed in Foster's songs. As a choral reading group introduced the songs, the characters stepped out of an improvised story book. This plan was adopted only after wide reading of materials and organization of necessary committees - art, stage arrangements, costume, dance arrangements, and dialogue.

Concerts

The preparation for a concert furnishes the most valuable sort of social training, sets up standards of musical growth, and challenges the ability of the group. The concert program must be entertaining, have unity and variety, and be so diversified as to give everyone in the audience something to enjoy. It can make use of contemporary American music, folk music, and the music of the masters, blended into a satisfying performance.

Radio

Preparation of programs for presentation over the radio is a valuable means of stimulating a desire to do better work among the students and for interpreting the school's activities to the public.

It provides an opportunity for the entire school staff and student body to participate in one way or another. Selection of material, publicity, supervision of the students, timing of the program, transportation, and arrangements with the radio station must be carefully planned. The children who participate through listening also benefit from such a program. Perhaps the theme enriches something which they are studying or perhaps they become aware of ways in which future programs may be improved or they may become interested in learning some of the music they hear.

Technicians from the radio station will assist in providing the best sound effects. A rehearsal should be planned with them in order to assure good results. The blending and balance of voices sometimes sounds very different in a sound-proof studio. As in preparation for any program, directions to the students should be simple and direct.

One school presented a fine radio program following a study of ballads of America.

Clubs and Church Programs

The elementary schools are often called on to share their music with civic, luncheon, and other clubs, and the churches. One successful program was given before a men's civic club by inviting the club to hold its meeting in the school cafeteria. After lunch the children came in by groups. The program was arranged so that choruses learned in the music classes were used, a folk dance given, and a humorous solo supplied the spice that men love. The response from the club was enthusiastic and there was no doubt a valuable training for democracy in the children's experience.

A school choir may sing descants with an adult church choir at Christmas or Easter. Some schools that are situated close to a church have an annual Thanksgiving service in that church. The primary grades sing several sacred songs, the intermediate grades and the school choir present others, and the minister supplies the devotional. There are schools that have an assembly once a week to which, in turn, each local minister comes to lead the devotional and make appropriate remarks.

Parent-Teacher Association

A good program presented for any Parent Teacher Association will do much to bring parents, teachers, and pupils together for a period of entertainment and refresh-

ment. Home room programs are especially adapted for this purpose.

County-Wide Festival

In counties where there has been no organized music program, a county-wide festival will be an incentive for beginning a music program. One county initiated the festival idea as follows:

A planning committee composed of the county superintendent, the general supervisor, principals, and music teachers met to discuss the possibilities of a festival.

Upon the decision that a festival would be a valuable activity, a later meeting was called at which details, including date, transportation, who should participate, publicity, and many other pertinent problems were settled.

At a county teachers' meeting the plan was presented to the teachers for their approval. They received the plan enthusiastically and selected a committee composed of a representative from each school.

This committee decided to have a program of music developed around a theme related to social studies. Each school was to present a song, dance, or instrumental selection to fit the theme. It was also decided that every school should learn a group of songs to be sung in a massed chorus.

Since this was the first time the county had attempted a festival, the committee felt that each school should send only one group from the intermediate grades to represent the elementary school. All the high school bands and choral groups were invited to participate individually, in massed playing, and singing.

The festival was the success everyone wanted it to be and through the cooperative planning of children, teachers, and administrators the festival came alive and the idea will live in many more festivals for that county.

CHAPTER X

MATERIALS

In the past few years the word "material" has taken on the "new look." Yesterday it meant textbooks but today it means everything that touches or colors instruction. In the music program it may include every instructional device from the most expensive grand piano to the crude little bamboo flute designed and made by one of the least promising musicians in the class. We must evaluate all materials and must not give too much weight to any one medium.

Materials to the music teacher are just as necessary as proper tools are for the farmer. We should never minimize their place in the program. It takes much effort and enthusiam on the part of the teacher to get effective material. The wide-awake teacher will study her local situation from every angle and will in turn submit the list to the superintendent. She should include on this the names of the materials, places where they may be secured, and the approximate cost.

In some schools the total faculty plans together after a survey of needs has been made. This will develop a balanced program for the entire school. Materials should be administered in such a way that they are available to each classroom teacher, where, and when needed.

Every school, regardless of its size or location, has some materials available. Many times there are phono-

graphs or other materials stored away in a dusty closet. The resourceful teacher will not only dig these out, but she will scout around in the community and find parents or other interested citizens who will bring in a radio, a record player, a projector, or some other instructional materials.

We cannot sit down and wait for a miracle to happen. Classroom supplies do not come that way. Parent Teacher Associations, civic clubs, et cetera will often assist if we cannot secure the necessary materials from our budget allotment.

The little crude bamboo flute brought to school by a child must be recognized and put into active service. If the children become interested in the program, they will bring in many very useful things. Recognition and evaluation of these contributions by the teacher will make the child feel that the program is his and that its success or failure depends largely on the effort he exerts.

It is the way in which the teacher recognizes the day-by-day planned program with the children plus allowing ample time for experimentation, singing, and playing that will bring the greatest musical rewards.

Often budgets are not large enough to purchase the things needed; however, the possession of perfect equipment would not guarantee that the child's musical life would be richer. In some counties the budget is rather limited and

the teacher must exercise great care in selection, or she will find herself so "sold" on possibly one expensive item that she will have nothing left for many of the "musts." For example, one teacher spent her entire music budget on a radio-phonograph combination. She was particularly interested in the listening phase of the program and felt that this machine had better tonal qualities and was the only one that would do.

Since the child is our greatest asset, he should always be the core of the curriculum and the selection of materials should center around his needs and interests. The industrialist chooses only the best materials when he is preparing to turn out his finished product. Why then should we, as teachers, be satisfied with inferior materials when our finished product is to be a living personality?

The minimum material required for a program of music education in any school should include: Music Bulletin No. 40, 1948; teachers manuals; pictures and recordings frequently used in grade and subject; bulletin boards and picture displays; temporary exhibit materials; pitch pipe or bells; state adopted textbooks; blank music paper or music writing books; playing instruments such as tonettes, ocarinas, harmonicas, xylophones, and real instruments; a piano, staff liner, phonograph and records, creative materials for instruments of all kinds to be made by the children; audio-visual aids, and library books.

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APPENDIX

QUESTIONNAIRE ON PREPARATION OF MUSIC EDUCATION BULLETINS

The following questionnaire is brief and will take only a few minutes to complete. Do not underestimate the value or importance of your reply. It will represent "Phase One" of our planning for the bulletin. The two (elementary and secondary) publications should represent the best thinking of every music educator in Florida. We hope it will. What is your opinion on the following questions as to the content of the bulletins?

SHOULD THE BULLETIN (Please check)	Yes	No
1. Offer guides to teacher-pupil planning of the music program?	___	___
2. Give definite procedures to be used by the teacher?	___	___
3. Contain a concept chart showing where certain understandings should be introduced, the sequence they follow and explain how they are developed?	___	___
4. Have a section on the organization and administration of the music program?	___	___
5. Have a list or discussion of typical music activities for various grade levels?	___	___
6. Include the general and specific aims of the music program?	___	___
7. Discuss the place of music in the total education program?	___	___
8. Outline types of music to be used, both vocal and instrumental, at all levels?	___	___
9. Have information as to materials and where they may be obtained?	___	___
10. Contain a section on:		
a. Rehearsal techniques	___	___
b. Music for School assembly	___	___
c. Music in the community	___	___
d. Music supervision	___	___
e. Applied Music Credit	___	___

SHOULD THE BULLETIN (con't)

			Yes	No
10.	f.	Festivals and contests	___	___
	g.	Library and the Music Program	___	___
	h.	Voice range and classification	___	___
	i.	Audio-visual aids	___	___
	j.	Rhythmic activities	___	___
	k.	Equipment and housing	___	___
	l.	Creative Activities	___	___
	m.	Tests and Measurements	___	___
	n.	Pre-band and orchestral instruments	___	___
	o.	Operettas	___	___
	p.	Instrumental	___	___
	q.	Vocal class instruction	___	___
	r.	Reading references on specific topics (Please list subjects if answer is "yes")	___	___

DO YOU?

1. Do you follow the teacher's manuals of the state adopted textbooks?

2. Do you believe that a readiness program should precede actual music reading?

3. Do you think that administrators should be invited to assist in the preparation of these bulletins?

4. Do you believe that it is important for children to have music every day? (If your answer is "no", please indicate the amount you believe desirable.)

   Elementary:

   Junior High School:

   High School:

5. If you visited a classroom during the music period, what would you look for? Please list the five or six things you would look for first. If the following would be on your list, number them in order of importance.

   ___ Ability of every child to do some music activity successfully.
   ___ Ability of the children to find "do".
   ___ Enthusiasm and response of children.
   ___ Knowledge of time values.
   ___ Beauty of tone.
   ___ Accuracy coupled with expressiveness in making the score live.
   ___ Intonation.
   ___ Diction.
   ___ Posture.
   ___ Phrasing.

DO YOU? (con't)

6. In order to prepare a bulletin which will apply to all teaching situations we want to obtain an over-all view of music in the schools. Will you please give a description of your situation in regard to the teaching of music: type of program, your position, equipment.

   For example: I am a classroom teacher. There is no Music Supervisor in the County, nor a music teacher in the school. I have had some music training, and can carry on the singing and some rhythmic activities. I have a desk copy of the new textbook, have ordered rhythm band instruments. We have no phonograph or records.

PERSONAL DATA OF THE WRITER

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Education

Undergraduate Level

Bachelor of Science - Music major, English minor
Florida Southern College, May 26, 1941

Graduate Level

University of North Carolina:
Supervision of Instruction, Dr. H. B. Heflin, 1943
Curriculum Construction, Dr. W. I. Painter, 1943
Organization and Administration in Secondary Schools, Professor Turner, 1943
Investigations in Reading, Dr. R. W. House, 1944
Organization and Administration in Secondary Education, Dr. W. I. Painter, 1944
Supervision of Instruction, Professor Wey, 1944

University of Florida:
Teacher Orientation for County Faculty, 1947

Florida State University:
Leadership, 1947

Florida Southern College:
Educational Philosophy, Dr. Ludd M. Spivey, 1947
Ethics, Dr. Ludd M. Spivey, 1947
History of American Education, Dr. C. L. Murray, 1948
Secondary School Curriculum, Dr. Thomas J. Wagner, 1948
Methods of Guidance, Professor Edward L. Flemming, 1948
Aesthetics, Dr. Ludd M. Spivey, 1948
Methodology, Dr. C. L. Murray, 1948
History of European Education, Professor Donald A. Thompson, 1948
Research in Education, Professor Donald A. Thompson, 1948
Project in Music Education, Professor Donald A. Thompson, 1948

Teaching Experience:
Elementary Teacher, Plant City, Hillsborough County, Florida, 1913 to 1920
Junior-Senior High Choral Director, Plant City, Hillsborough County, Florida, 1920 to 1944
County Music Supervisor, Plant City, Hillsborough County, Florida, 1944 to 1948